

## MIT vetoes new war work Assembly puts off vote on Moratorium

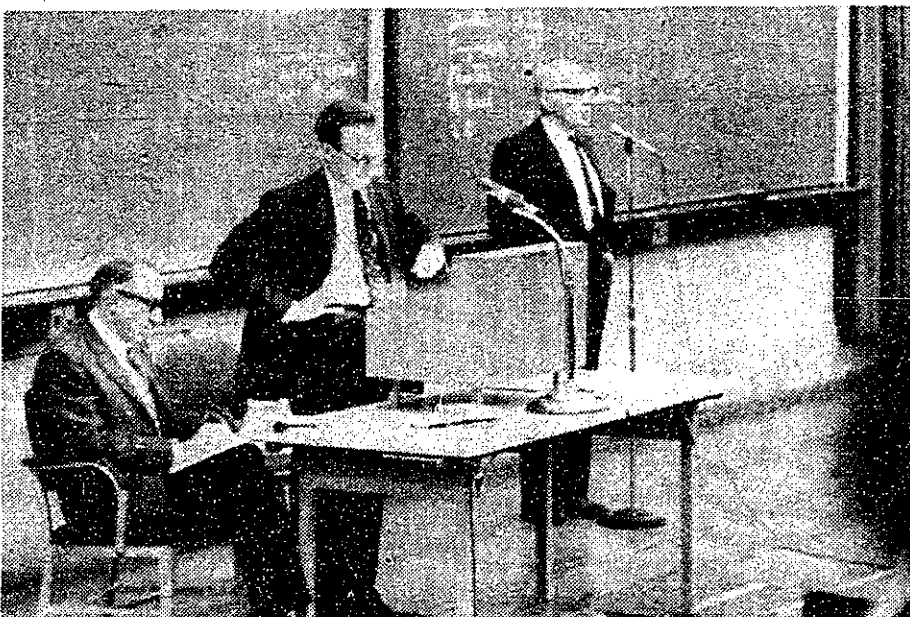
### BUT MIRV R&D WILL CONTINUE

Major developments in Institute policy, personnel, and activities were announced at the year's first faculty meeting Wednesday. Specifically:

-The Institute will not take on any new contracts to develop weapons systems. President Howard Johnson made public a statement adopted by the Executive Committee of the Corporation which declared in part that "The Executive Committee of the Corporation believes that it would be inappropriate for the Institute to incur new obligations in the design and development of systems that are intended for operational deployment as military weapons. This is not to mean that with its unique qualities the Institute should not continue to be involved in advancing the state of technology in areas which have defense applications." However, Johnson stated emphatically that MIT will carry through its commitments to the Poseidon MIRV program already in progress.

#### Draper resigns

-Dr. C. Stark Draper, Director of the Instrumentation Laboratory, will retire on January 1, 1970. He will be succeeded by Professor Charles L. Miller, currently Head of the Department of Civil Engineering and the Urban System Laboratory. In announcing Draper's retirement, Johnson said only that Draper was due to retire next year and made no mention of recent opposition to military work done at the I-Lab. Johnson also announced that henceforth, the laboratories will be named in Draper's honor. After receiving an ovation from the faculty, the indomitable Draper quipped, "I'm luckier than Dick Williams—they didn't change the name of Fenway Park!"



Professor John Elliott of the Planning Committee presents the minority report on the composition of the Commission on MIT Education in the Seventies at the Wednesday faculty meeting.

The appointment of Miller to succeed Draper indicates that the Draper Laboratories are likely to be "converted" to solve some of the technological problems faced in an urban environment. This inference was confirmed by Johnson at a press conference following the meeting.

-The faculty voted to continue to hold open meetings under the rules established on an experimental basis last spring. Observers noted that Johnson was not strict about "designated" student speakers this meeting but this might have been because only a handful of students were present.

#### Disruption discipline

-Johnson read a letter to the community, in which he stated that "Our procedure, in the face of coercion or threat to the freedom of this campus, will be to call for immediate review and action by the appropriate judicial group." In a press conference after the meeting, Johnson stressed that the "judicial group" referred to was the Institute Judicial Committee rather than any external authority. He stressed that he had no intention of seeing outside

intervention in community problems, though he did not discuss what action might be taken in the event of a massive disruption such as that being spoken of by area SDS groups. In the letter, he cited the recent disruption of an Alumni Officer's Conference dinner by a group of students as an example of impermissible action and revealed that the incident, which was led by UAP Mike Albert '69, was under consideration by the Judicial Committee at this time. The text of this letter may be found on page 5.

#### Planning Committee Report

-The faculty endorsed the report of the Planning Committee (please turn to page seven)

By Alex Makowski

At-Large delegates

Freed from the necessity of making any crucial decisions, the first General Assembly meeting unobtrusively began the new school year Tuesday night.

Although questions concerning the new Lewis Commission and the October 15 moratorium were on everyone's mind, no official Assembly position was taken on either issue. Recommendations for the new Commission were held in abeyance pending a committee report, while a vote on the Viet Nam peace action will be taken at a special meeting next Tuesday.

As the night began, an unexpected argument developed over Jeff Gale's report on Finboard activities. Steve Schwartz insisted that the committee regularly publish its minutes. Gale objected, claiming that the cost of such an effort would be prohibitive. Besides, he remarked, "the records are on file for anyone who cares to see them."

#### Finboard dispute

Other delegates protested that this was not the point. They mentioned reports of inappropriate priorities in the allocation of funds. The delegates voted to require Finboard to publish a report of each meeting's decisions.

Later, a roll call was needed to settle the difficult question of at-large delegates. Presented by Steve Ehrmann, the Executive Committee's position was that any amendment retaining the concept of at-large representation would disrupt the equal representation established in the constitution.

One amendment, allowing each major living group (for example, the IFC) a set number of at-large delegates, was overwhelmingly voted down. A plea by Jed Stern for retention of the system was spurned as the Assembly voted to strip at-large members of their voting power. After a show of hands vote, a rollcall was asked. A tally of 35-15, five more than the two-thirds needed, was the result.

#### Student computer time

Progress on attempts to procure computer time for students was reported by the Student Information Processing Board. An office will be established shortly to accept requests for time on the IBM 360. Still on an experimental footing, the board has received enough funds from the administration to support its project.

Finally, what action the Assembly will take on the new Lewis Commission remains unclear. During the day before the meeting, (Please turn to page 3)

## SACC teach-in spirited but turnout is moderate

The Science Action Coordinating Committee's first teach-in drew a moderate-sized crowd who listened to debates about research, academic freedom, and MIT's role in society.

Attendance at the first two of the four panel discussions never exceeded several hundred, falling far short of the attendance at last year's March 4th activities. Even so, the speakers were often interrupted by applause; questions to the panel participants were from the entire political spectrum.

Project Cambridge came under attack at the second panel discussion on "Education at MIT." The panel included Associate Provost, Walter Rosenblith, Professor Joseph Licklider, Electrical Engineering, Michael Albert, UAP, and Natasha Lisman from SACC.

About the project, Licklider complained that his research has been "clobbered with a lot of propaganda" from people who weren't familiar with the proposed computer-aided study of human behavior with Defense Department grants. He also objected to the fliers that group his research with the war in Viet Nam, which he said he did not support.

SACC representatives pointed out that proposed budget for Project Cam exceeds that of the Humanities department and warned that the research would be used by the military. After a lively argument about the point, a SACC panel member admitted that there was nothing intrinsically wrong about a computer aided study of humans. The first panel discussed "MIT and the War Economy". The panel included Professor of Physics Vigdor Teplitz from the Union of Concerned Scientists, Lincoln Rhodes from SACC, Ira Rubinzhal from SACC, and William Denhardt, Associate Director of the Instrumentation Labs.

Teplitz outlined the present strategic strengths of the two superpowers and explained the current weapons development and deployment plans. Denhardt responded by defending the military as protectors of freedom in the U.S. He suggested that the problems of society could be better solved by everybody involving themselves in constructive work rather than destructive revolutionary activities.

The nationwide Vietnam Moratorium scheduled for October 15 has been gaining both official and unofficial support both at MIT and other campuses.

The text of the General Assembly resolution appears on page five.

Here at the Institute, in addition to an ad hoc group of faculty, the MIT Student Mobilization Committee in conjunction with an ad hoc student group are planning activities for October 15 to support the moratorium. Both the students and the faculty groups have been sending delegates to a series of Boston area moratorium co-ordinating meetings which have planned a mass rally on the Boston Common for 3:30 the day of the Moratorium. A motion has been introduced in the Moratorium, and the faculty group is contemplating action.

Wednesday night the MIT Student Mobilization Committee planned the October 15 activities in more detail. In the morning there will be leafletting and door-to-door canvassing in the surrounding area. At 2 pm, there will be a rally somewhere at MIT which will serve as a focal point for a march to the Common to participate in the 3:30 rally.

At Rutgers, the state university of New Jersey, support for the Moratorium has progressed much further. The president of that institution recently issued a statement in support of the Moratorium. For its part, the Rutgers faculty voted to cancel classes. A final decision concerning official cancellation of classes is expected shortly from the Rutgers administration, but a Rutgers faculty member said in a telephone interview Wednesday that he expected approval in the faculty vote.

A similar situation exists at the University of Connecticut. Asso-

ciate Provost William Orr told *The Tech* that a resolution calling upon faculty members to cancel classes or devote their October 15 classes to the purposes of the Moratorium had been passed by the student Senate. At the present time a similar resolution is being considered by a faculty group. Orr said that he expected this resolution to be brought before the University Senate, where it will be considered at a special meeting. Orr declined to comment on the proposal's chances in the University Senate, but he did say that the Moratorium had generated "considerable interest and enthusiasm" among the faculty.

Although the University of

Michigan has not yet made a decision concerning the Moratorium, the president of that institution recently issued a strongly-worded condemnation of our present war policy.

#### Origins

The idea for the academic moratorium originated with Jerome Grossman, a Boston businessman and chairman of the Political Action for Peace organization in Massachusetts. At present, nationwide activities are being coordinated by a Washington office. Staff leaders include: Sam Brown, Eugene McCarthy's youth co-ordinator; David Mixner, of the Democratic party reform commis-

(Please turn to page 3)



FIRST MOON ROCK SAMPLES to arrive at MIT were brought from Horston by Prof. Gene Simmons (center) Monday night. William Stuckey (right) and John Rushbrook (left), both of the MIT Public Relations Office, and two MIT security officers were among the small group which met Simmons at Logan Airport. STORY ON PAGE 2.

Photo by Dave Johnston



# \$2150 was TDM, but \$2500...?

Amid the tumult of MIT's Fifth Biennial Tuition Riot, the cry "2500 is too damn much" officially hailed the Institute's recently announced tuition increase Tuesday night.

Beginning their protest near midnight by the Great Sail, the demonstrators, numbering at one time perhaps six hundred strong, paraded around the campus and through West Campus dormitories and finished with a visit to the President's House.

The gathering under the Great Sail was highlighted by a few emotion-charged computer card burnings but in only fifteen minutes the demonstrators rumbled through the main buildings to Massachusetts Avenue, where several hundred crossed the street.

## MOON ROCKS ARRIVE IN TIME FOR SHOW

The first lunar soil samples to arrive at MIT were brought from Houston Monday night by Prof. Gene Simmons, and will go on public display Saturday as the feature attraction in MIT's "Moon Show" in Hayden Gallery.

Simmons arrived at Logan Airport at 10:23 pm Monday with the geological samples, and was met by two MIT security officers who took Simmons and samples directly to the Security Office in building 24, where the samples were locked in a vault.

Besides the rock samples, the Moon Show will feature a command module simulator, a lunar module cockpit simulator, and a visit by astronaut Anthony W. England '65. Although plans were not yet definite at press time, it appeared likely that such additional exhibits as a space suit, a portable life support system, and a space guidance computer might also be shown.

The show will run from September 27 to October 16, and will spill out from Hayden Gallery into surrounding areas.

Plans for the show encompass not only scientific, but also artistic displays. Professor Wayne V. Andersen, chairman of the Committee on the Visual Arts, commented that "The Moon Show is intended not as a purely empirical display, but as a poetic approach to the human significance of the moon landing by means of sophisticated technology. An aura, a mood and a thoughtful challenge are the keynotes to The Moon Show. The timeliness of the event, the question of how deeply the space program should contin-

(Please turn to page 5)

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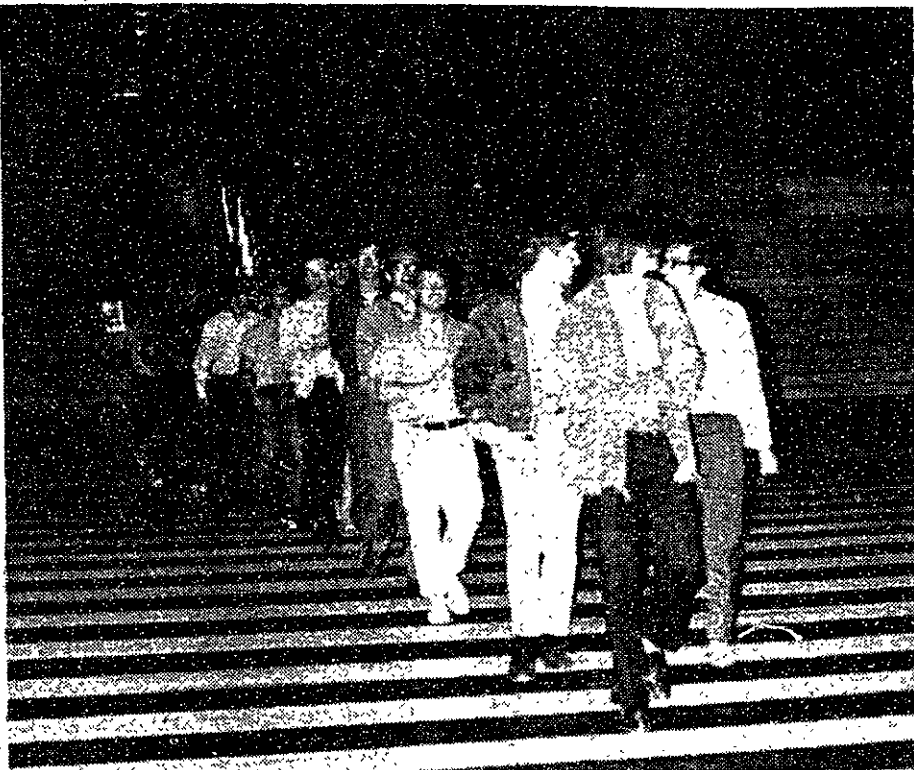
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While the Riot was crossing people who were still in their Mass. Ave., some of the demonstrators explained the affair to surprised motorists: "We're having a Tuition Riot."

The brigade marched onward to McCormick Hall, Baker House and Burton House in an attempt to gather support and then passing all three dorms on Memorial Drive, hollered "Tool!" up to

The Riot concluded at President Johnson's House, where he greeted the demonstrators from an upper-story window. After a few minutes, someone in the crowd asked "Can we go now?" and the Riot dispersed shortly thereafter.



Photos by Dave Johnston

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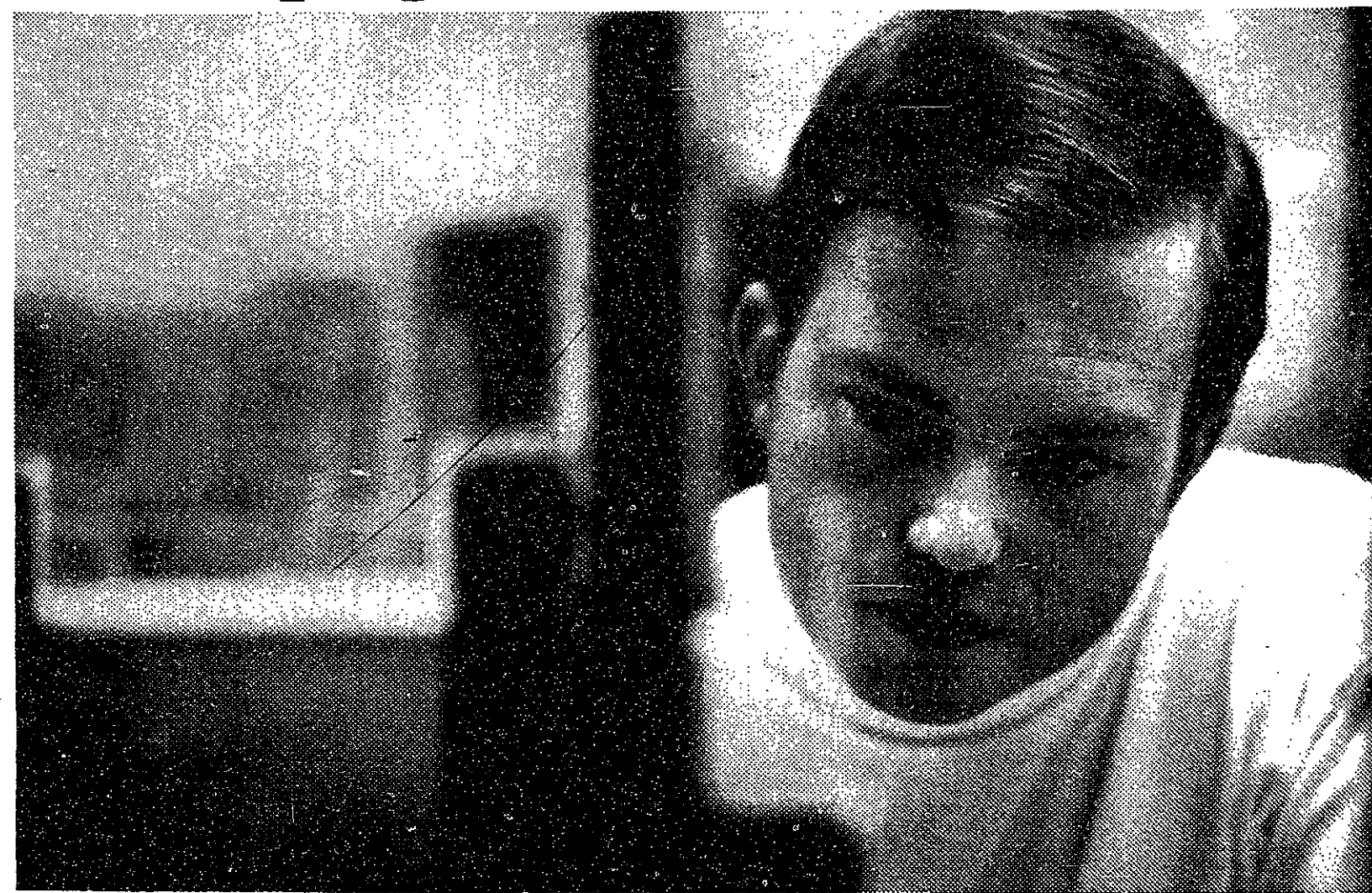
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## PETITION NEEDED FOR G A MEETING

(continued from page 1)

there were reports that UAP Mike Albert had attempted to sabotage the commission by blocking student government action on President Johnson's request for nominations. Investigation revealed that a petition presented on behalf of 25 representatives was instrumental in having the meeting called.

But during the debate, Albert insisted he was indifferent to the new Commission's work and would neither oppose nor support it. A committee including Excomm members Karen Wattel, Dick Prather, Steve Ehrmann, and Stan Pomerantz, plus several members of the Assembly itself, was appointed to review preparations for the Institute study.

## STUDENT MOBE PLANS ACTION

(continued from page 1)

sion headed by Sen. George McGovern; David Hawk, former civilrights worker; and Marge Sklencar, former president of the student body at Mundelein College.

### Student Mobilization acts

National Student Mobilization to End the War in Vietnam also developed the idea of a fall offensive against the war. They picked October 15 as their first target at a national meeting in Cleveland July 4 weekend, but agreed to cooperate with Grossman's group. This day would be used to build toward a student strike on November 14 followed by a march on Washington November 15.

# Wood to head MBTA

By Bob Dennis

Governor Sargent officially announced yesterday that Prof. Robert Wood would soon be taking over the role of Chairman of the Massachusetts Bay Transit Authority.

### To remain at MIT

In an exclusive interview with The Tech prior to yesterday's press conference, Prof. Wood emphasized that the main focus of his work will continue to be at MIT. He currently maintains the dual role of Head of the Political Science Department and Director of the Harvard MIT Joint Center of Urban Studies.

His new role of presiding over the MBTA Board is an essentially part-time job that pays \$10,000 a year. Prof. Wood asserts that he will find time for his new job by cutting down on his outside lecturing and consulting. He points out that his position will be analogous to that of James F. McCormack, a former Vice-President of MIT who simultaneously served as MBTA Chairman.

### Transportation and the poor

Prof. Wood, who has come to be regarded as one of the nation's foremost urban experts, says that he is looking forward to his new role because he believes that mass transit is a matter of utmost importance to the hopes of the inner city poor.

Prof. Wood stresses his belief that the Boston area has the best chance among the efforts of American cities to achieve a balanced transportation system. He declares that the MBTA, as it exists, "has the framework of a first rate system" that will achieve its full potential when the necessary extensions are added.

Former HUD Secretary

Respected for combining urban theory with practice, Prof. Wood returned to MIT in February after a tenure as Under-Secretary of the Department of Housing and Urban Development. He became Secretary of HUD during the waning days of the Johnson Administration. In his new role, Prof. Wood will once again be working with Leo Cusick, the present MBTA Director, who also served at HUD for a time during the past administration.

### Back from Japan

Prof. Wood returned to MIT this week after a trip to Japan during which he studied their transportation systems.



Prof. Robert Wood

## MIT SDS attacks new land purchases

By Harvey Baker

About 60 people attended a meeting of the Worker-Student Alliance oriented MIT SDS Wednesday evening in the Vanevar Bush Room to discuss MIT expansion and research policies.

The focus of the debate centered on how best to enlist students to work with SDS to "expose" MIT's "imperialist research" and "anti-working class oriented" purchases of land in Cambridge.

Of especial note was the purchase of the Simplex land and factory totalling approximately 20 acres of land and several buildings, one of which is less than 10 years old. The participants at the meeting voiced their objections to the purchase, stating that it would displace over 1100 workers from

jobs, would remove another sliver from the already eroding tax-base of Cambridge, and would be used to further war research activities.

The additional charge was made that only six weeks prior to the actual consummation of the purchase, Mr. O. Robert Simha, head of the Planning Office, denied that any such negotiations were underway. Mr. Simha was not available for comment.

As contrasted to previous meetings of SDS, this one was notably free of the violent outbreaks, shouting matches and the like that had been a real problem in the introductory attempt last week to introduce freshmen to SDS. In fact, rarely did more than one speaker attempt to talk at a time; the general format was one of a question and answer session in which participants were invited to ask anything they chose, within reasonable bounds.

The second major focus was on the research activities of the Institute, including Project CAM, the helicopter project, the MTI radar, and the TAGS project. A number of speakers tried to stress the interrelated nature of war research and expansionism, stating that the eventual result of technically-oriented expansion into low income housing areas would be the displacement of poor families and the corresponding substitution of engineers and their families, who would be employed at the new facilities. These would include both those owned by M.I.T. and outside firms, such as IBM, Polaroid, NASA and several aircraft companies now negotiating for land in Cambridge.

The final topic discussed was the October 4 demonstration and march to protest the war in Vietnam and university policies in general. While a regional effort, the Cambridge sector of it will probably commence at the Cambridge Common.

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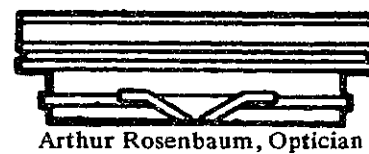
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# October 15



Volume LXXXIX No. 31 Friday, September 26, 1969

What should MIT do on October 15? It is absolutely essential, we feel, that the Institute take some sort of institutional stand in favor of the Moratorium.

Much has been said about the dangers of politicizing the university. We agree that the university should in general not be a political organization. However, we would also argue that it is impossible for the Institution to be apolitical. In the faculty meeting Wednesday, President Johnson described the administration's effort to change the draft laws and prevent changes in tax laws which might hurt the Institute. We ask, is there *any* other issue which is of such overriding importance to so many members of the MIT community as the continuation of the Vietnam war? Is there *any* other issue which has so disrupted the educational process, preoccupied so many students and faculty members, diverted so much money from research and scholarships, or contributed to so much inflation? When an institution builds MIRV, lobbies for tax provisions and aid to education, and promotes draft law changes, can it in good conscience on the issue of

issues claim to be *apolitical*?

We feel that there is an emerging consensus that the present war policy is disastrous and must be changed. Not everyone is convinced that immediate unilateral withdrawal or victory to the NLF is the answer; many profess only confusion, disgust, and ignorance of a neat way to extricate ourselves from the quagmire. The Moratorium is for them as well. It is a means to show a government which apparently incrementally improvises from one day to the next that five years of "turning corners" is too much.

To those who say that an institutional stand in favor of the Moratorium would misrepresent *them*, we can only say that the time has come at which *not* taking an institutional stand against the present policy would misrepresent a far greater consensus among us.

There are no divisions among students, faculty, and administration on this issue. We must stand united as a community committed to an early and just end to this awful war. October 15 is our best chance to do so.

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## Tough questions

We have long been uneasy with some of the opposing certain projects is to make a symbolic research which is done at the Institute. However, gesture, then discussion should center on the relationship when it comes to advocating elimination of certain types of research (war-related research is the usual term) there are a few questions which (in our minds) have not been adequately answered.

Specifically: What do we hope to accomplish by the elimination of certain projects? Are we a) seeking to hinder a specific government policy; such as MIRV deployment? Are we b) seeking to make a symbolic gesture of disapproval of certain policies? Or are we merely trying to "purify" the Institute?

If groups which favor the elimination of certain projects hope to materially influence the conduct of policy by depriving the government of MIT's expertise, it would seem that any such effects would be temporary. The government has sufficient funds to make long-term adjustments to campus unrest by it is for reason b), we should carefully discuss the supporting more research in private industry or effect vs. cost problem, and if it is c), we are going setting up its own laboratories. Even the entrenched Poseidon project could spin off if necessary.

If, on the other hand, the objective of those

Finaly, if we are to consider doing away with certain projects because they are "improper" for this institution, we are faced with a judgment which is much more subjective than in either of the other two cases. Clearly, a line must be drawn somewhere. (MIT does not do CBW work, for instance.) However, MIT has historically had a somewhat different sense of propriety concerning its research activities than has most other institutions. Should In short, if those seeking to end war-related research (however that is defined but that is another matter) are seeking to do so for reason a), we doubt whether their actions will have the desired effect; if for reason b), we should carefully discuss the to have a very difficult time conducting a discussion except in terms of what one "feels" is appropriate for this institution.

## Letters to The Tech

To the editor:

(author's note. This is an excerpt from my private journal; it was written in May of this year. I was then just finishing out my freshman year. I decided to send this to *THE TECH* for the benefit of the class of '73. Maybe it will give some idea of what you've gotten yourselves into.)

Two weeks, one day. Calendar bearing mute testimony on my wall. The year is dying; preparing to slip into the grave of summer. A student considers his life in terms of terms; we here are professional students so you know what I mean. So now, before this part of the cycle is no more, pause, consider: where have we been?

...as this melancholy spring slides into long hot summer and the press brings only bad news out of Washington (home of Tricky Dick and Clown Prince Melvin) the Institute muddles around in a miasma of new committees, commissions and study groups. I am frustrated, yes; sick and disheartened that, for all the noise generated here and at Harvard, nothing seems to have changed and probably nothing will, and that instead, Nixon is going to lead us further down the path of LBJ and that there really is no way to bread the country out of its sickeningly wasteful, uncreative mold. That's one of my private nightmares. But perhaps you prefer not to dwell on that.

Very well, then: the freshman year in a hundred words or more. Freshman year: Ego-shattering rush week. Confusion of adjustment. Work, work, work. Problem sets: 18.01. Mixers. (How many times can you get it before your eighteenth birthday?) Registering for the draft, feeling like a coward. I know who I am, now what do I want to be? Where am I going? What am I doing here in the first place? What is life? Why live like this? Seeking answers to the big questions, the ones that no one ever really answers but which everyone resolves, compromising a little or a lot in the process. Learning to avoid the big Screw. Taking advantage of the *real* beauty of pass-fail, which no one has yet admitted publicly; I hereby confess: "I like pass-fail because it lets me goof off!!" Say it loud; I'm lazy and I'm proud.

A gook year; I learned a lot. A bad year, too full of bitterness and frustrations of the special kind that MIT breeds. Where else is woman something that exists only between Friday and Sunday? Who knows the frustrations attendant to dating a co-ed? Hm? Sitting alone at night in Baker House, doing a problem set, the goddam faceless bricks oppressing you, wishing a human being would step in and save you from 18.02. But nobody does; all the other monks are in their cells. Learning that a river is a real barrier, and that MIT is no community because most of the people here are commuters contracting for their education. Most MIT students don't live on campus. Classes with your friends are rare; and anyway, my friends are scattered all over the map. I must move in many separate worlds—classes, activities, meals, dorm; and none is a home. (So I'm moving to an apartment, for what that's worth.)

But the optimist in me will not die. Next year, it says. Next year, when you'll have the bloody requirements behind you. Next year, when you can take courses in what you like. Next year, when you'll be living with friends and not in an anonymous hotel. Next year, when even Nixon might see reason. Next year in Jerusalem.

...Every once in a while it is good to stop and assess the state of self and of dreams, for if you no longer can do so, you have become a robot. And what scares me most of all, I see robots all over the place.

Bruce Martin

## Community responsibility?

President Howard Johnson has said that the problems associated with discipline, disruption, and the maintenance of the rights of all members of the MIT community is a *community* problem. We agree.

However, we must be certain that the way in which this community responsibility is discharged is indeed designed by all segments of the community. Last year, through the efforts of SCEP chairman Peter Q. Harris, students won token representation of the Committee on Discipline. In light of the apparent emphasis which Johnson has placed on the operation of this committee (which, like it or not, will probably have a busy year) it is essential that student representation and participation in the work of this group be real and meaningful.

Specifically, it is vital that the students (and we trust that there will be more than one student member this year) who participate in the operation of the committee be allowed to formulate guidelines and policies for handling cases. It can hardly be considered meaningful participation for a student to be called upon to judge another student (or faculty member) according to rules which were formulated solely by the faculty and administration.

While we're on the subject, it should be noted that student participation on faculty committees is still unofficial. We think that the time has come for formal recognition of the role which students play in the running of the Institute.

## Vandalism

The recent acts of vandalism which have resulted in the defacement of Walker Memorial and various sidewalks around the Institute with various leftist slogans are entirely inexcusable. To our way of thinking, these acts are several cuts below even the most questionable forms of protest. There is absolutely no way in which such actions can bring about any change in Institute policy.

Whether these acts were committed by a group which supports the slogans or an opposing group which sought to incite a reaction against campus leftist groups, we can only hope that such senseless acts will not be repeated.



# Ehrmann's Resolution

The motion below was introduced at the Tuesday, September 23 General Assembly meeting by Steve Ehrmann '71. It will be voted upon at a special meeting of the General Assembly, Tuesday September 30 at 8:00 p.m. in the Sala de Puerto Rico. Members are urged to discuss this motion with their constituencies before the meeting. Any questions should be directed to Steve Ehrmann.

Insofar as we, the undergraduates of the Massachusetts Institute of Technology, deem it in the best interests of MIT, this nation, and Viet Nam to withdraw foreign combat troops

from South Viet Nam, and Insofar as the government of this nation seems to require further evidence of the feelings of the American people and their institutions in the matter of the war, and

Insofar as organizational action is necessary in situations and crises vital to the organization and its community, and

Insofar as such action is proper if deliberated in due course by the organs of the institution

Therefore, be it resolved that the Undergraduate Association of the Massachusetts Institute of Technology, through its Assem-

bly, urges that the individuals and organs of the MIT community communicate their urgent concern that the United States military involvement in Viet Nam be brought to a close and

Be it resolved that in line with this principle and as part of a larger and continuing program of action, the Undergraduate Association through its Assembly supports and urges the cancellation of classes and the closing of Institute offices on Wednesday, October 15 1969 so that MIT as a community of individuals and as an organization can express its concern in the matter of the war in Viet Nam.

# Text of Johnson's letter

(Ed. note: The following letter was read by President Howard Johnson at the faculty meeting of September 24.) To Members of the M.I.T. Community:

This year can be a year of progress and effective change at M.I.T. There is one proviso: that this campus remain an open place where free minds can meet, a free place where open minds can grow.

In recent days there was a disruption of a meeting of men and women who had convened to discuss problems of health and medical care. It was a small but significant test of a guiding principle of this community—that M.I.T. is a place where free opinion, free communication, and free persuasion should prevail. We may disagree in the substance of our views; but we must not disagree on the right each of us has to express them.

Protest against established practices, procedures and policies is expected; in human history, criticism has often been a necessary stimulus for improvement. Dissent is and should be active on this campus. Coercive acts, from any quarter, which clearly threaten the opportunities of others to speak and act as they, in conscience, see fit, inevitably hurt everyman in this community. To allow such acts, surely in my view, asks for their escalation from all extremes. Continued escalation will have a corrosive effect on our fundamental purpose as a place for discovery, for learning and for change. The means, in short, cannot be separated from the ends.

I have often said we must continue to reform our community, but at the same time defend the rights and privileges of all of us. I believe that. We disagree often, all of us. But who can deny that we

are changing? And these changes—all of them—are the result of the impact of reason, persuasion, and the willingness to review and reconsider our own position, whether it relates to our teaching or research, or to our service.

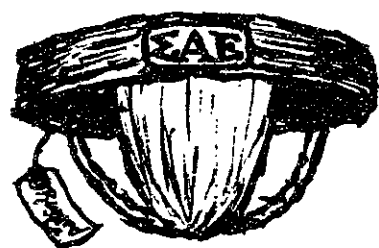
As we enter a new year, we face continued challenges to orderly change at M.I.T. We must recognize, however, a threat for what it is and meet it promptly. I want to state, so that it is clear to all, that our procedure, in the face of coercion or threat to the freedom of this campus, will be to call for immediate review and action by the appropriate judicial group.

The Institute is committed to self-examination and to dynamic growth and change—this year perhaps more than ever before. Channels are open for innovation and for improvement. If more or different channels are needed, let us see to it that they are created. But effective progress can take place only in an environment which respects the rights of individuals. Differences of opinion clearly exist, and they will continue. The problem for all of us is that coercion blocks the channels, breaks the communications, and destroys the opportunities for effective change in the classroom and in the laboratories.

The ills of society will not be corrected by damaging the institutions that are the hope of the future. Our academic community is protected only by a common understanding of individual rights. We must concentrate on strengthening our commitment to a rigorous, informed attack on those human problems that present the greatest challenge. I ask each of you to join me in taking on this task for M.I.T.

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## MIT MOON SHOW IS MIXED MEDIUM

(continued from page 2)

ue to prove, the historical importance of Man's most dramatized accomplishment, the sociological and political overtones of space exploration, MIT's contributions, the challenging awareness of new horizons, the new liaison between art and science, and the current reassessment of the nature and purposes of MIT education make the prospect of The Moon Show at MIT possibly the most important endeavor ever attempted by the MIT visual arts program."

MIT's expenditures for the Moon Show are coming from the budget of the Committee on the Visual Arts. Exhibits are being provided free of charge by NASA and various industrial firms involved in the lunar exploration effort.

Although their first use will be as a public display, the lunar soil samples have been sent by NASA for primarily scientific purposes. In addition to Simmons, Profs. Patrick Hurley and Klaus Biemann are also receiving samples for analysis. Simmons expects to receive a second sample at a later date.

## Analysis

## Johnson on disruption: looking between the lines

By Steve Carhart

After one cuts through the wordy prose of President Howard Johnson's letter printed above, the one fact is unmistakably clear: this letter is intended (among other things) as a declaration that

the Institute will take a firm stand against any major disturbance on campus this year.

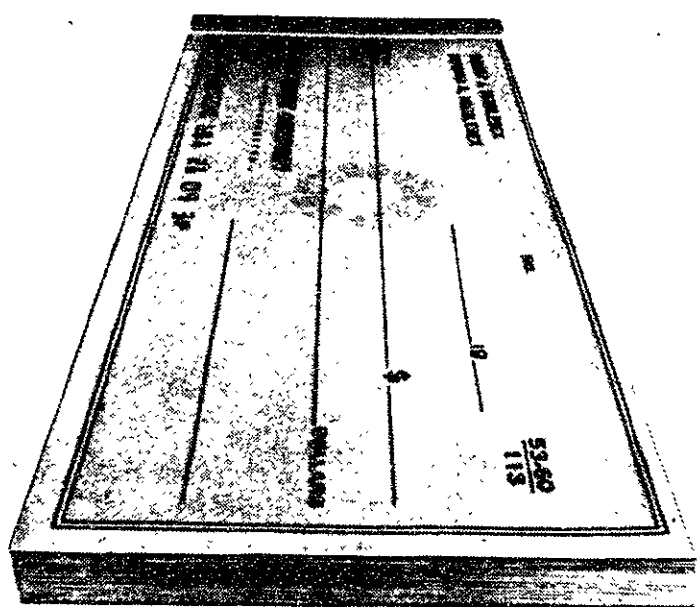
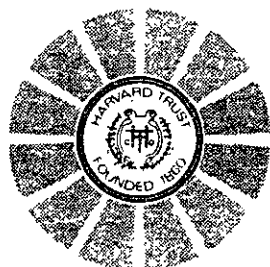
Although no one's talking, it seems inconceivable that the plugged-in MIT administration has not drawn up contingency plans for major disturbances such as SDS's contemplated November action. What might those plans contain?

There were only two types of tactics which were found to have any chance of success in dealing with massive disruption: the wait-em-out tactics of Presidents Levi and Abram at Chicago and Brandeis and the injunction followed by cops with kid gloves approach used at Dartmouth.

Judging from the tone of Johnson's letter, it seems that the Dartmouth approach has been chosen over the others. This would seem reasonable (at least from an administrator's point of view) because this campus is relatively conservative compared with most others. If the wait-em-out approach were tried here, it might result in a conflict between the radicals on one side and jocks or give-me-back-my-tuition-for-Agenda-Days types on the other.

However, we can expect some embellishments to the simple enjoin-and-(gently)-bust approach. First, every attempt would be made to gain import of key faculty people before a move was made. Learning from Harvard, the administration clearly is organized to seek quick faculty support (Did you notice how quickly an excellent selection of senior faculty members appeared outside the President's office when SACC had its major sit-in there last year?)

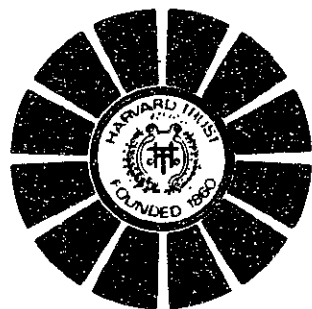
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movies...

# 'Putney Swope' runs wildly well

## Downey gets better overground 'Cowboy' also scores with tale of growing up

By Robert Fourer

Robert Downey's first short feature film, *Chafed Elbows*, opened several years back in an obscure Greenwich Village movie house, on a double bill with another "underground" film, *Scorpio Rising*. The pair proved so popular they were moved to a commercial Village theater, where they managed a successful run. His second, *No More Excuses*, which premiered there soon after, was hastily thrown together for the occasion and the quality suffered; but it was popular nonetheless. Finally, last summer his latest film, *Putney Swope*, opened in New York at Cinema II, a feature house in the Rugoff chain reserved for films expected to enjoy long runs (in Boston, it's now at the Paris Cinema, where *The Lion in Winter* just finished a 46 week stay).

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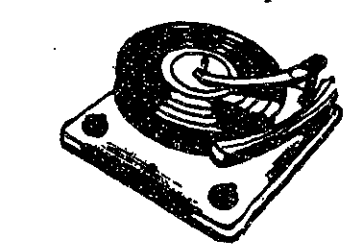
*Putney Swope*, in parts, is more of the same, and with a comparable level of success. More's been added, however—rudimentary plot, characterization, social significance—and, perhaps surprisingly, all to the better. Swope, the character of the title, is a black executive who's accidentally elected chairman of a run-down ad agency after his predecessor drops dead at a meeting—everyone else thought the others would vote more logically. He immediately replaces most of the staff with blacks, declares a thorough reform, and changes the firm's name to the Truth and Soul Agency.

The stage is set for a "here's how honest men could run advertising" fantasy, with the readily imaginable put-downs, and Downey's greatest inspiration was to try something else instead. Under Swope, he's quick to make it clear, things are no less run down than before, though graft and prejudice do experience something of a renaissance. Unexpectedly, so does the agency—Truth and Soul's TV commercials are the rage of the business world. (A

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This much does define something of a story line, though its development proceeds not much further. As always, there's plenty of extraneous humor along the way, some of it striking—an obedient white executive whose salary is lower than the others can't get a raise because "then we'll have to give everyone else one, and you still won't get as much"—some of it merely banal or dull.

That, however, is Downey's style, and he seems determined to maintain it even while his topics become increasingly serious. Similarly, despite the film's high-class distribution, it was put together with all the haphazardness of a low-budget production. Actors and crew were all non-union, and most parts were cast with the first suitable person to walk in the door. One important character, who taunts Swope throughout much of the film, had only one line in the script till Downey heard someone complaining incessantly off-camera and asked him to improvise; many scenes took the form they did only due to idiosyncrasies of the actors (many of whom were stoned) or the backer's connections which allowed the use of certain sets.



### Grooves

By Jeff Gale

The Soft Parade (Elektra) marks a departure for the Doors from their old ways. Listening to the album, one would never suspect that this was the group that grossed out Miami. The influence of Jac Holzman, Elektra's president and production overseer, is the dominating presence.

The album opens with two cuts designed for Jim Morrison's baritone singing voice as opposed to his shouting voice. Both songs are by Robbie Krieger and showcase Morrison's vocal talents in a bevy of brass. *Tell All The People* is almost a "schlock rock" number. *Touch Me* however, is easily acceptable with Curtis Amy's sax solo really getting it on.

Not all of the album is so radical a change. *Shaman's Blues*, *Easy Ride*, and *Wild Child* are all reasonable cuts in the classic Doors vein. *Do It* fails mostly because of the repetitiveness of

the lyrics. The Doors sound, despite the apparently overpowering presence of Morrison, is based in the organ work of Ray Manzarek again accepts a homosexual approach and the guitar work of Robbie Krieger. These are two of the money he needs. (Please turn to page 7)

By Emanuel Goldman

Though it begins in Texas and ends in Florida, *Midnight Cowboy*, at the Saxon Theatre, is a film of the city.

Such events are not uncommon in any type of movie (Jack Nicholson improvised much of his dialogue in *Easy Rider*), but Downey seems to find them advantageous, and plans little change of view of an outsider, the city loses operations in future projects. In its glamour, and gradually is seen fact, he claims absolute revulsion to be increasingly inhuman. It is at the thought of working from someone else's pre-written script, style: a man lying on the pavement or directing under union regulations. His determination is reflected in the film's topic: the problems that beset and ultimately to them. His hotel impounds his luggage, and he quickly loses his run someone else's agency with money.

Someone else's corporate structure, and still impose his own ideas, are much like those Downey forsee if he would try to put together a union production for an established studio. *Putney Swope* is no 8½, certainly, but the coincidence is more than superficial.

Analysis aside, though—*Putney Swope* is funny, contemporary, clever, and, while overdone in spots and maybe a bit overpriced (\$3/head) still is worth coming.

But growing up involves paying a price. The price to Joe is the loss of his generosity. At the outset, he cannot bear the crying of a woman he has asked for money, so he gives money to her from his own dwindling sum. Later, desperate for money, he accepts a young student's homosexual advances. When the student cannot pay, Joe is about to take his watch, but gives it back when the boy is frantic that his parents would give him hell for losing it. But finally, the presence of Morrison, is based in the organ work of Ray Manzarek again accepts a homosexual approach and the guitar work of Robbie Krieger. These are two of the money he needs.

New York City is seen through the eyes of a naive young Texan, Joe Buck, who has come for adventure and fortune. From the beginning, and gradually is seen fact, he claims absolute revulsion to be increasingly inhuman. It is at the thought of working from someone else's pre-written script, style: a man lying on the pavement or directing under union regulations. His determination is reflected in the film's topic: the problems that beset and ultimately to them. His hotel impounds his luggage, and he quickly loses his run someone else's agency with money.

In the face of this, he can either give up or grow up. By striking an unlikely friendship with a reject-cripple, Joe begins to revise his simple notions about people. His dream sequence equates a horrible Texas memory where he was held down to watch a gang of rowdies rape his girl, to the process the city is working on.

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It's ironic that just as Joe is beginning to score as a "hustler," which was his original goal, he gives it up for something more important, for his friendship with the cripple.

"There must be an easier way to make a living," he says, resolved to get a straight job, discarding his cowboy garments. Almost immediately, we see that now Joe will really begin to score, for a lovely waitress in a restaurant responds very warmly to him.

Dustin Hoffman, as the cripple who takes Joe in—into a condemned building—is magnificent. In this role, he establishes himself as one of the best actors in the business. John Voight, as Joe Buck, is convincing and winning. The city, replete with perversion and hostility, is honestly evoked in this film about friendship and growing up.

"A remarkable film!"

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—N.Y. Times

"'Putney Swope' is a stinging, zinging, swinging sock-it-to-them doozy. It is going to take off and be one of the most talked about flicks in recent times. By all means I suggest, hell, I damn well insist you see 'Putney Swope' and be prepared for the nuttiest, wildest, grooviest shock treatment. Will leave you helpless with laughter."

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## Smash pair hit TCB

## Faculty avoids War vote

By Ed Markowitz

Panning a play is a relatively simple task—if you find it distasteful, at least you know why. What do you do when a play is terrific? Do you make trite statements about “vibrant acting” and “startling reality”? Or do you go into an in-depth analysis that nobody will ever read?

The Theatre Company of Boston is now showing two one-act plays, and both are beautiful. A television game show gone mad and an army physical given to a balding, paunchy 40 year old by a woman sergeant are the settings for *Adaptation-Next*.

Elaine May, formerly Mike Nichols' partner, is the author of *Adaptation* as well as being its director. She will soon be seen in *A New Leaf* a Paramount film which she wrote, directed, and starred in.

The entire stage floor is a huge game board for *Adaptation*. The contestant, egged on by the games master and assisted by a male and a female player, plays a tremen-

dously funny game of life, searching for the “SECURITY SQUARE”. Our hapless hero doesn't know it, but he can reach the security square at any time merely by declaring that he is secure. He moves ahead on the board picking up maturity points, and gets sent to “conflict squares” as he progresses through childhood (learning what a Negro is in terms of the birds and the bees), a school (“You are only second graders, but any bad marks you receive on your school record now may prevent you from getting into the college of your choice”), college (rejected by Chicago and Yale, accepted by the University of Miami in “Hotel Management”), marriage (I'm in love with you, but I don't love you”), and fatherhood.

In *Next* a 40 year old homosexual reports for his physical convinced that an error has been made. The female sergeant who examines him is equally convinced the army doesn't make mistakes. Following the physical, the em-

phasis shifts from comedy to pathos, beautifully done with upsetting reality.

*Next* was written by Terrance McNally, an outstanding “New Playwright.” He has had three shows running in New York this season: *Next*, *Sweet Eros*, and *Morning, Noon and Night* (a staging of the second opened recently in Boston at the Craft Experimental Theatre).

Three of TCB's regular actors are featured in *Adaptation-Next*. Joan Tolentino, no stranger to MIT audiences from her numerous appearances with Dramashop, and William Young are the unlikely pair in *Next*, and Stockard Channing is the female player in *Adaptation*.

The other three in *Adaptation* are New York based actors. Phillip R. Allen comes from New York's Triangle Square Theater group and plays the hapless contestant with unnerving realism. Bill Story, playing the Games Master in the best style of Gene Rayburn, got his start at the Brattle Theater and proceeded to Broadway. Don Billet, as the male player, is perhaps best known for his role in *The Borgia Stick*.

The plays are being presented through Oct. 5 and should be seen without fail—they're both great.

(continued from page 1)

on the Commission on the Nature and Purpose of MIT Education, but declined to state a preference for either the majority or minority report concerning the composition of the panel. This, in effect, leaves the decision up to Johnson.

The difference in views arose from a feeling that the effectiveness of the commission could be damaged if a major consideration in appointing members was representation, rather than the quality of the people. It was felt that a small group could not possibly be representative and the problem would not arise.

## Vietnam Moratorium

—The issue of formulating an MIT response to the nationwide Vietnam Moratorium on October 15 was essentially postponed. Johnson's reaction, which he described as “tentative,” was that “That day could be an important day of conscience for this Institute.” He added that classes could be officially cancelled only by the faculty but that he would urge that the faculty not attempt to conduct a regular business meeting on that day.

—In passing, Johnson reaffirmed a benevolent, non-expansionist policy in the development

of the Simplex property purchased this summer; spoke of the need to improve job training for underprivileged people, recruit more students from underprivileged groups, and recruit more black faculty; reported on his summer activities on behalf of draft reform; reported on his summer activities designed to halt changes in tax laws which would make it more difficult for private donors to make contributions to MIT; and announced that he will begin a meeting with students on a no-apointment basis each Friday at 4

## Doors LP

(continued from page 6)

most versatile and tasteful rock musicians around. Seldom have two such talents been overlooked.

The last three numbers on the album are again departures from the old. *Runnin' Blue* is a mixture of rock on the verses with Robbie Krieger's country style vocals on the chorus (complete with fiddle). Add to this some well-arranged brass and you get an intriguing cut. *Wishful Sinful* is another Krieger cut featuring Morrison in a slow vocal drowning in a pool of syrup from the violins. Billy Graham would be proud of Morrison on the last song *The Soft Parade*. He opens with a fire and brimstone lecture and then leads the piece through five tempo changes before ending with more of the lecture. Morrison's lyrics leave a little to be desired at times but the main part of the number is quite interesting. All in all, the thing works pretty well.

I have always found myself getting bored along about the middle of Doors albums. Not so with this one. People will disagree but I like the change for this one time.

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I movies...

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That, however, is Downey's style, and he seems determined to maintain it even while his topics become increasingly serious. Similarly, despite the film's high-class distribution, it was put together with all the haphazardness of a low-budget production. Actors and crew were all non-union, and most parts were cast with the first suitable person to walk in the door. One important character, who taunts Swope throughout much of the film, had only one line in the script till Downey heard someone complaining inces-

santly off-camera and asked him to improvise; many scenes took the form they did only due to idiosyncrasies of the actors (many of whom were stoned) or the backer's connections which allowed the use of certain sets.

Such events are not uncommon in any type of movie (Jack Nicholson improvised much of his dialogue in *Easy Rider*), but Downey seems to find them advantageous, and plans little change of view of an outsider, the city loses operations in future projects. In its glamour, and gradually is seen fact, he claims absolute revulsion to be increasingly inhuman. It is at the thought of working from someone else's pre-written script, style: a man lying on the pavement directing under union regulations is ignored by hundreds of people passing by. People don't even glance when Joe tries to talk to them. His hotel impounds his luggage, and he quickly loses his run someone else's agency with money. In the face of this, he can either give up or grow up. By striking an unlikely friendship with a reject-cripple, Joe begins to revise his simple notions about people. His dream sequence equates a horrible Texas memory where he was held down to watch a gang of rowdies rape his girl, to the process the city is working on.

Analysis aside, though—*Putney Swope* is funny, contemporary, clever, and, while overdone in spots and maybe a bit overpriced (\$3/head) still is worth coming.

By Emanuel Goldman

Though it begins in Texas and ends in Florida, *Midnight Cowboy*, at the Saxon Theatre, is a film of the city.

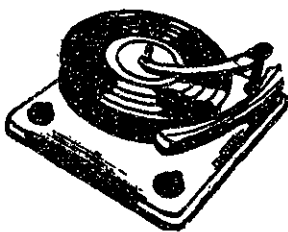
New York City is seen through the eyes of a naive young Texan, Joe Buck, who has come for adventure and fortune. From the beginning, and plans little change of view of an outsider, the city loses operations in future projects. In its glamour, and gradually is seen fact, he claims absolute revulsion to be increasingly inhuman. It is at the thought of working from someone else's pre-written script, style: a man lying on the pavement directing under union regulations is ignored by hundreds of people passing by. People don't even glance when Joe tries to talk to them. His hotel impounds his luggage, and he quickly loses his run someone else's agency with money.

In the face of this, he can either give up or grow up. By striking an unlikely friendship with a reject-cripple, Joe begins to revise his simple notions about people. His dream sequence equates a horrible Texas memory where he was held down to watch a gang of rowdies rape his girl, to the process the city is working on.

But growing up involves paying a price. The price to Joe is the loss of his generosity. At the outset, he cannot bear the crying of a woman he has asked for money, so he gives money to her from his own dwindling sum. Later, desperate for money, he accepts a young student's homosexual advances. When the student cannot pay, Joe is about to take his watch, but gives it back when the boy is frantic that his parents would give him hell for losing it. But finally, the apparently overpowering presence of Morrison, is based in when his friend is very ill, Joe the organ work of Ray Manzarek again accepts a homosexual approach, and brutally takes the money he needs.

## Grooves

By Jeff Gale



The Soft Parade (Elektra) marks a departure for the Doors from their old ways. Listening to the album, one would never suspect that this was the group that grossed out Miami. The influence of Jac Holzman, Elektra's president and production overseer, is the dominating presence.

The album opens with two cuts designed for Jim Morrison's baritone singing voice as opposed to his shouting voice. Both songs are by Robbie Krieger and showcase Morrison's vocal talents in a bevy of brass. *Tell All The People* is almost a "schlock rock" number. *Touch Me* however, is easily acceptable with Curtis Amy's sax solo really getting it on.

Not all of the album is so radical a change. *Shaman's Blues*, *Easy Ride*, and *Wild Child* are all reasonable cuts in the classic Doors vein. *Do It* fails mostly because of the repetitiveness of

the lyrics. The Doors sound, despite the apparently overpowering presence of Morrison, is based in when his friend is very ill, Joe the organ work of Ray Manzarek again accepts a homosexual approach, and brutally takes the money he needs. (Please turn to page 7)

"Go see 'Putney Swope'. A pacesetter with outrageous wit, courageous creativity, guts and intelligence. Tells it like its never been told before."

—Judith Crist, N.B.C.

"It is funny, sophomoric, brilliant, obscene, disjointed, marvelous, unintelligible and relevant. If anybody tries to improve it, he should be sentenced."

—N.Y. Times

"'Putney Swope' is a stinging, zinging, swinging sock-it-to-them doozey. It is going to take off and be one of the most talked about flicks in recent times. By all means I suggest, hell, I damn well insist you see 'Putney Swope' and be prepared for the nuttiest, wildest, grooviest shock treatment. Will leave you helpless with laughter."

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# Smash pair hit TCB

## Faculty avoids War vote

By Ed Markowitz

Panning a play is a relatively simple task—if you find it distasteful, at least you know why. What do you do when a play is terrific? Do you make trite statements about “vibrant acting” and “star-tling reality”? Or do you go into an in-depth analysis that nobody will ever read?

The Theatre Company of Boston is now showing two one-act plays, and both are beautiful. A television game show gone mad and an army physical given to a balding, paunchy 40 year old by a woman sergeant are the settings for *Adaptation-Next*.

Elaine May, formerly Mike Nichols' partner, is the author of *Adaptation* as well as being its director. She will soon be seen in *A New Leaf* a Paramount film which she wrote, directed, and starred in.

The entire stage floor is a huge game board for *Adaptation*. The contestant, egged on by the games master and assisted by a male and a female player, plays a tremen-

dously funny game of life, searching for the “SECURITY SQUARE”. Our hapless, hero doesn't know it, but he can reach the security square at any time merely by declaring that he is secure. He moves ahead on the board picking up maturity points, and gets sent to “conflict squares” as he progresses through childhood (learning what a Negro is in terms of the birds and the bees), school (“You are only second graders, but any bad marks you receive on your school record now may prevent you from getting into the college of your choice”), college (rejected by Chicago and Yale, accepted by the University of Miami in “Hotel Management”), marriage (I'm in love with you, but I don't love you”), and fatherhood.

In *Next* a 40 year old homosexual reports for his physical convinced that an error has been made. The female sergeant who examines him is equally convinced master and the army doesn't make mistakes. Following the physical, the emphasis shifts from comedy to pathos, beautifully done with upsetting reality.

*Next* was written by Terrance McNally, an outstanding “New Playwright.” He has had three shows running in New York this season: *Next*, *Sweet Eros*, and *Morning, Noon and Night* (a staging of the second opened recently in Boston at the Craft Experimental Theatre).

Three of TCB's regular actors are featured in *Adaptation-Next*. Joan Tolentino, no stranger to MIT audiences from her numerous appearances with Dramashop, and William Young are the unlikely pair in *Next*, and Stockard Channing is the female player in *Adaptation*.

The other three in *Adaptation* are New York based actors. Phillip R. Allen comes from New York's Triangle Square Theater group and plays the hapless contestant with unnerving realism. Bill Story, playing the Games Master in the best style of Gene Rayburn, got his start to the Brattle Theater and proceeded to Broadway. Don Billet, as the male player, is perhaps best known for his role in *The Borgia Stick*.

The plays are being presented through Oct. 5 and should be seen without fail—they're both great.

(continued from page 1)

on the Commission on the Nature and Purpose of MIT Education, but declined to state a preference for either the majority or minority report concerning the composition of the panel. This, in effect, leaves the decision up to Johnson.

The difference in views arose from a feeling that the effectiveness of the commission could be damaged if a major consideration in appointing members was representation, rather than the quality of the people. It was felt that a small group could not possibly be representative and the problem would not arise.

### Vietnam Moratorium

—The issue of formulating an MIT response to the nationwide Vietnam Moratorium on October 15 was essentially postponed. Johnson's reaction, which he described as “tentative,” was that “That day could be an important day of conscience for this Institute.” He added that classes could be officially cancelled only by the faculty but that he would urge that the faculty not attempt to conduct a regular business meeting on that day.

—In passing, Johnson reaffirmed a benevolent, non-expansionist policy in the development

of the Simplex property purchased this summer; spoke of the need to improve job training for underprivileged people, recruit more students from underprivileged groups, and recruit more black faculty; reported on his summer activities on behalf of draft reform; reported on his summer activities designed to halt changes in tax laws which would make it more difficult for private donors to make contributions to MIT; and announced that he will begin a meeting with students on a no-appointment basis each Friday at 4

## Doors LP

(continued from page 6)

most versatile and tasteful rock musicians around. Seldom have two such talents been overlooked.

The last three numbers on the album are again departures from the old. *Runnin' Blue* is a mixture of rock on the verses with Robbie Krieger's country style vocals on the chorus (complete with fiddle). Add to this some well-arranged brass and you get an intriguing cut. *Wishful Sinful* is another Krieger cut featuring Morrison in a slow vocal drowning in a pool of syrup from the violins. Billy Graham would be proud of Morrison on the last song *The Soft Parade*. He opens with a fire and brimstone lecture and then leads the piece through five tempo changes before ending with more of the lecture. Morrison's lyrics leave a little to be desired at times but the main part of the number is quite interesting. All in all, the thing works pretty well.

I have always found myself getting bored along about the middle of Doors albums. Not so with this one. People will disagree but I like the change for this one time.

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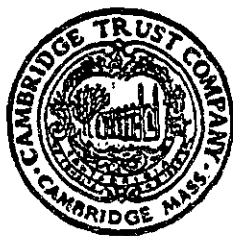
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By Jay Zager

Every year about this time, some sophomore MIT undergrad will observe that old Tech is lacking the spiritually uniting force present in most of our country's universities - the college football team. He will observe the financial prosperity enjoyed by such powers as Notre Dame, UCLA, and Ohio State, where over 80,000 seats are sold out for the season, and he will rationalize that big-time football could never exist at a school with such strict entrance requirements as our own. He will then observe the curious phenomenon known as the Ivy League, where football is king and entrance requirements are high. And maybe, if he uses some of his hidden mental talents, he will rationalize that Ivy League football exists due to two major reasons - the tradition dating back to the 1800's, featuring such ancient rivalries as Harvard-Princeton, Princeton-Dartmouth, and the granddaddy of them all, Harvard-Yale, established over a period of eighty years. Also, the tremendous recruiting campaign involves thousands of dollars and hundreds of people necessary to provide the Ivy League schools with talented football people.

If his reasoning has gotten him this far, he might gaze through the Sunday sports pages of the Boston Herald and notice the tremendous publicity given to local, non-Ivy League football teams such as Boston University's Terriers and the Northeastern Huskies. Hopefully, he will come to realize that these schools are drawing from huge student bodies of well over 10,000 students. While Tech students for the most part have spent a considerable amount of their high school time in academic pursuits, many of these students with not nearly the academic potential of Techmen have been able to pursue other fields of endeavor such as athletics.

The Main point in this rhetoric is that college football teams do not just happen but are the end results of year-round planning. MIT, in the past few years, has fielded excellent small-college basketball teams. This happened because five or six good basketballers did exist within the undergraduate population of the school. Never has an MIT basketball team had any depth. The varsity baseball team of 1968 finished third in the tough Greater Boston League, compiling an 11-12 record against such teams as Harvard, B.U. and B.C. Once again that season was the random result of finding nine or ten baseball players in the undergraduate community. Our fine track teams draw their strength on the strong showing of one or two individuals, and other sports show similar patterns.

Football is a game involving twenty-two starters, four or five "special players," plus an adequate bench or, in effect, a squad of about fifty athletes. Random admissions policies do not allow for fifty football players. If MIT is to field a football team, the athletic department must work in coordination with the admissions office and the financial aid office and the various alumni groups throughout the country. In effect, MIT must change its admissions policy completely. Good football players with high school records necessary for admission to MIT do exist - just look at any of the Ivy League Schools (though many at Tech will argue that those schools "bend over backwards to admit athletes," which they do). Thus the formation of a football team involves entering into an active competition with the Ivy League for football players. This means the initiation of athletic scholarships, a pair of dirty words at the Institute. If MIT was to begin offering these scholarships, the entire structure of the financial aid office would have to be revised.

Other factors have entered into the argument against football at Tech. Fielding a football team involves the formation of new training and equipment facilities needed to accommodate fifty men. Hiring a football coaching staff, as well as additional trainers and equipment managers is an obstacle that could be removed. However, a second major obstacle is the creation of a place to play football, a stadium on Briggs Field. Of course other sites could be found, but it is unreasonable to expect full time Tech students to shuttle out to Arlington six days a week for practice and still maintain a normal load of classes. The only logical place for a field is here on campus. Such a stadium could be built - MIT has both the money and the land, but to do so would require a complete overhauling of the active MIT intramural structure. Briggs Stadium, or MIT Park, would wipe out I.M. football as well as I.M. sports serve an equally important function - to provide a means of enjoyment and relaxation to over 2000 students.

These arguments are not new - they have been, and will continue to be, argued both within the athletic department and within the university. The "MIT image" has always been a source of concern to the Institute, and drastic changes, such as a college football team, have always been carefully discussed and analyzed. But for now, it looks as though football at MIT implies either watching the SAEIors run away with another I.M. championship or watching the Jets successfully defend their world title on TV.

# Booters win preseason tilt

By Ray Kwasnick

After an incredibly poor season in which the team went zero for fourteen and scored a grand total of only twelve goals, it looks as if the soccer team has gone through a reversal of fortunes. Coach Bill Morrison put out a sophomore-studded line-up against a good Lowell Tech squad in a preseason scrimmage on Wednesday and the engineers came through with a strong 3-1 victory. The MIT Booters open the regular season tomorrow morning at Holy Cross.



Engineer forwards charge against the booters from Lowell Tech in a scrimmage last Wednesday.

Photo by Gary DeBardi

## Mid-Atlantic sailors take Pine Cup from NEISA

Last weekend the Mid-Atlantic Sailing Association defeated the New England Sailing Association in a head to head clash over the Admiral Pine Trophy offered by the Coast Guard Academy. It was the first time in three years that the Pine Trophy had been up for grabs.

As MIT's co-captain Dave McComb had won the New England Sloop Championship in Ravens last October, it fell to him to organize and captain the NE squad. He rounded up crews from Coast Guard, URI, and Tufts along with his own crew of Pete Nesbeda, Chuck Wayne, and Tom Bergen to oppose groups from Princeton, NY Maritime, and Stevens Institute.

The weather was clear in New London, but the winds were so shifty that the boats handled like trucks as they tried to take advantage of each slant. Only the MIT crew seemed to be able to handle their boat effectively. No one else had worked together prior to the meet, and they therefore could not match the engineer's spinaker handling.

However, in a team race such as this it is the combined placing of every boat on each team that counts. Hence, boats must often sacrifice their own position to help their own team members. In this series of races most crews had such difficulty trying to maneuver their boats in the shifts that no one had time to practice team race tactics. As it turned out, the shifty conditions greatly aided the Mid-Atlantic skippers.

NEISA made the first race of the best-of-nine series look easy by capturing the first four spots

for the best possible score. The second race was taken by MAISA on some fine maneuvering just before the finish. The third race was also won by the southerners as one NEISA boat fouled. So it went, each subsequent race going to the Mid-Atlantic crews by a point or two apiece. Thus, the final score was a deceptively lopsided five races to one in favor of MAISA.

## Ruggers 1-2 during summer; optimistic after large turnout

By Don Arkin

The MIT rugby club playing under the collective pseudonym of the Charles River Summer Select enjoyed mixed success over the summer as they won only one of three games. However, a turnout of 69 players for the early fall practices bodes well for continued fine rugby at MIT.

MIT vs. the Eagle

The summer's first game was against a team of hand-picked sailors from the British HMS Eagle which was in Boston during a lull in NATO maneuvers. The Eagle backs displayed much fine ball handling causing many overlaps resulting in tries. The Eagle forwards were excellent at getting the ball to their backs, especially after retrieving it from loose rucks.

Tech's moments of glory were a fine drop kick made by Bernie Monette under heavy pressure and an excellent try made by Ed Riordan. Monette converted after

netminder John Potzka while Lowell Tech could manage only seven at sophomore goalie Tom Aiden.

Dave Peterson '70 registered the hat trick to account for all of the Tech scoring. After Lowell scored first on a break-away in the opening session, Peterson and right wing Gerry Maskiewicz '71 went to work. With 8:10 left in the first quarter, Peterson took a low crossing pass and kicked it in to tie the score. Less than three minutes later Maskiewicz headed the ball towards Peterson who promptly converted the opportunity into a 2-1 MIT lead. Peterson completed the scoring with 13:29 to go in the third period by tipping in yet another scoring pass from Maskiewicz.

The key difference between this year's squad and last year's lies in an all new middle line. Senior Steve Young, who is an excellent ball handler, has returned after a season's sabbatical. Sophomores Bob Busby and Denny Bocek fill out the other halfback spots in capable fashion. They showed their potential in the Lowell scrimmage as they dominated the flow of play from their mid-field posts.

The overall conditioning of the team along with its grasp of the various fundamentals such as passing and positioning are at a much higher level now than they were at a comparable stage last season. This stems from two intensive weeks of double sessions (i.e. four hours of practice a day).

Another optimistic note for the season opener against Holy Cross can be seen in the fact that last year Lowell Tech, with approximately the same squad that dropped the 3-1 game Wednesday, blanked the Crusaders 5-0.

Riordan's try. The final score was Eagle 26, Tech 8.

Schenectady rugby club was the Select's first victim although Schenectady gave Tech a brief scare by scoring a try in the opening moments. However, they soon wilted and the Select came roaring back to win 11-3. Tech's scrum won the majority of the ball. They performed particularly well in the second half. The backs tackled well throughout.

Tech scored in the first half on five tries by Pedro Taborga and Ed Sprout. Sprout converted after his try for an 8-3 lead at half-time. In the middle of the second half the ball rocketed into the in-goal from a five yard scrum, and Frank Pompeii dove onto it for the final score of the game.



Tech ruggers pile it on in a recent scrum during the summer. The ruggers, masquerading as the Charles River Summer Select, compiled a 1-2 record.

Photo by Craig Davis

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